A Feminist and Chronotopic Assessment of Two Worlds in the Works of Selected Indian Novelists with an Allusion to Coetzee's Disgrace

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Abstract: *My aim in this paper is to respond to social changes in Indian novels post Independence and align them with an anxious picture of post-apartheid South Africa in J.M.Coetzee's Disgrace. The novels attempts to uncover from the layers of a secular rhetoric that defines women as being of a substance systematically culling all aspirations that might lead to the formation of an internal world of political awareness aggressively commodifying the female sexuality in a rapidly expanding world economy and delineating them as the tabula rasa upon which the males executes their narcissistic fantasies.*

The Immorality Act was implemented in erstwhile South Africa to construct a racial division determined to the vertiginous point of ontological difference. Lucy's rape can be seen as violent entry through flesh, of newness into a world that alters beyond the borders of anatomy and time and the source of the action is the intertext of racial discourse that has shaped the history of South Africa. The novel applies the poetic meaning of rape as abduction for Lucy is snatched into a story not her own and prepares to take her place in Petrus's story, the neomasculinist narrative of futurity in democratic South Africa as her house is invaded and left to hang in a cosmos of signs. In Kanthapura, Raja Rao portrays the zeitgeist of the nation which has been cleansed of Gandhiji's religious idiom and subsumed under the rational monism of historical progress. The function of government was established in its pristine purity and the coercion of the state became a rational instrument which was used with surgical dispassion and rational decision making was conducted through operational techniques provided by the sciences of economic management.

Key Words: *Pitfalls of National Consciousness; Nationalist Resolution to the Women's Question; Immorality Act*

1. INTRODUCTION:

John Maxwell Coetzee's *Disgrace* portrays David Lurie who loses his precarious balance he had maintained as a Professor in the Communications Department by disgracing himself through an affair with a female student, Melanie Issacs and finds himself adrift in a society which is variously inscrutable and unpredictable. He is representative of an older South Africa of Afrikaner dominance, statutory racial oppression and the uneasy pleasures of white privilege. Lurie's seduction of Melanie is an attempt not only to reclaim white privilege but to emphasise the traditional patriarchal procedures of European culture as he entices her with Italian foods and perceives himself as a "servant of Eros" placing his pursuit of Melanie within the tradition of heroically dissolute virility typified by his hero, Byron. Lurie feels spurred to the hunt by classic representation seeing his desire emanating from the "quiver of Aphrodite, goddess of the foaming waves." The ethical lapse returns to haunt Lurie after his removal to Lucy's farm where the artistic conventions that legitimate his desires begin to evacuate.

Lurie refers paradigmatically to a painting he saw as a child called *The Rape of the Sabine Women* by Giambologna where ''men on horseback'' and ''women in gauze veils flinging their arms in the air and wailing'' exposes the cruel power dynamic of rape. The meanings enabled by the old conventions linger as disconsolate chimera as the ''gauze veils'' and ''skimpy armour'' suggests emaciation and ghostliness; antiquity thus becomes spectral in *Disgrace*, tenacious yet giddily indeterminate. It is like Lurie himself, desiccated and woefully anachronistic. South Africa too is shedding the skins of both colonialism and hybrid neo-colonialism of the apartheid era as the vocabularies seems "brittle" and "eaten from inside as if by termites." Faced with an implied parallel between his sexual coercion of Melanie and Lucy's violation, humiliated by his inability to help his daughter, Lurie feels rebuked as a father and a man. In David Lurie's passage from scholar to dog handler, Coetzee articulates the chastisement of a certain model of white manhood under South Africa's emerging dispensation and in a broader sense, the rebuke of the phallic modes of authority informing Western cultural traditions and the imperial endeavour.

2. WOMEN AS THE 'TABULA RASA' AND THE NARCISSISTIC FANTASIES OF MEN :

In Coetzee's novels, femininity is an excrescence of the notion of possession, a non-human force designating the female under the compound sign of the animal, ghostly and angelic. Fiona Carson states that in the seamless

trajectory of Western art history, one might assume that art is the province of men while the province of women is in the picture as model or muse. Elizabeth Costello posing semi nude for a painter experiences herself in a different prospect:

As I sat there I was not myself...
Through me a goddess was manifesting herself
Aphrodite or Hera or perhaps even Artemis
I was of the immortals.

Melanie for all her bodily perfection registers decisively as an emblem or metaphor as she is called "beauty's rose." Lucy bends to help Pollux after Lurie grabs him guilty of voyeurism. Pollux is transfixed by her bare breasts as Lucy's erotic/maternal unveiling suggests a revelation not of intimacy but of distance and iconography. When Lucy appears in the celestial light of transfiguration, her flame is defamiliarised. Desire often imbue intellectual structures with an erotic energy that sensualises them which effect Lurie's displacement uncannily in the midst of familiarity as the ransacking of his Cape Town house and campus office imply.

Melanie who is a black woman is situated as both 'racial' and 'sexual other' within colonial discourse and has undergone unique cultural representation which have positioned them within a dialectical relationship with white women. The dichotomisation of white and black women has positioned white women as objects/nature and black woman as animal/ Nature to the centrality of white male subject. Patricia Hill Collins asserts that the white female body is submitted to the civilising effects of nature and becomes a visualisation of idealised white womanhood. Black women does not receive any redeeming dose of nature as their black skin becomes the ultimate sign of sexual deviance which allowed overtly sexualised images to remain in the realm of art as they remain at the border between art and pornography and breaches the arbitrary boundary of sexual propriety. The white female is securely positioned within the realm of beautiful and was defined by the control of woman as contained matter, civilised nature and restricted sexuality. Paintings of white woman on the other hand was cautiously monitored, a policing of the arbitrary divide between art and pornography to protect idealised white womanhood. In *The Technology of Gender,* Teresa de Lauretis asserts that Black female spectators had to develop looking relations within a cinematic context that constructs their presence as absence and denies the body of the black female and a phallocentric spectatorship where the woman to be desired and looked at is 'white.' White bourgeoisie woman represented passive sensuality as it enabled the male gaze which preserved virtue and innocence for the white woman. The Kantian notion of the sublime is characterised by the uncontrolled and limitless nature of the represented subject. The black female positioned within this realm and their representation as beyond containment resulted in sexualised, eroticised and animalised images. Manet's *Olympia (1863)* is the portrait of a prostitute who acknowledges the unashamed awareness of the spectator's desire. The unsettling nature of the portrait was the presence of her black female servant, Laurie. Within Western art, the representation of white and black women in the same canvas or frame has denoted the transference of macabre and sinister black sexuality onto the purity of the white woman. Manet's black maid is thus a marker of the filth and carnality of the white prostitute with which she is juxtaposed. The manipulation of body hair is a trope used by Western artists to represent the female body. According to Charles Bernheimer, the exclusion of public hair from representation of white female bodies contributes to the representation of female submission by eliminating the hint of animal passion and physical desire suggested by hairy growth. The hair also serves to disqualify black women from the Eurocentric category since public hair may hide the lack of the phallus but is somehow "too close to being the lack, which is why it cannot be shown."

Lucy enters the novel as a lesbian marked by a double alterity intensified through solitude. Lucy's choice of non-phallic sexuality is abrogated through her rape. The novel applies the poetic meaning of rape as abduction for Lucy is snatched into a story not her own and prepares to take her place in Petrus's story, the neomasculinist narrative of futurity in democratic South Africa. Lesbianism as a potentially radical and resistant sexuality is erased and its space, the interior of Lucy's house is invaded and left to hang in a cosmos of signs. When Lucy perceives the three attackers as vehicles of forces beyond her control, she imagines evolutionary processes working through her body. The notion of 'mating', of impersonal impregnation at the behest of history identifies rape as a pragmatic political act and sexuality as a primal biological compulsion and the tool of new social patterns struggling into being. Lurie's inability to comprehend his daughter's actions allows him to relinquish his need for a rational world and he attains an uncommitted non-position like Fyodor Dostoyevsky in *The Master of Petersburg.* This process is mediated when he joins Bev Shaw's animal shelter to euthanize dogs which continues Lurie's symbolic castration as he describes his sensitivity towards dog's plight in dolefully phallic language: "He does not seem to have the gift of hardness." *Disgrace* is a truncated Bildungsroman which dramatises psychological fragmentation rendered in disjunctive phrases which reflects the trouble Coetzee's characters are having in piecing together past privilege with their present disempowerment. The description is essential to a political process in which whites of former South Africa will have to redefine themselves in a new collective life changing the hierarchy of perception which endorsed the political hierarchy of the past.

In Nadine Gordimer's *July's People* (1981) the members of an opulent white family finds shelter in the remote village of a man who had been their faithful servants:

"The contented male servant living in their yard since they had married, clothed by them in two sets of uniforms, khaki uniforms for rough housework, white drill for waiting at table...have turned to be the chosen one in whose hands their lives were to be held."

Gordimer stages the difficulty of retraining the mind and removing the presumptions that enabled racial injustice. Their situation is akin to King Lear, the aristocratic protagonist who is undermined by a naive confidence in the potency of his magnanimous imaginings becoming histrionic as he loses contact with the realities of power and is reduced to solipsistic wilfulness. Shakespeare's magniloquent protagonists too complemented his artistic aims for aristocratic dignity and grandiloquence provide adequate correlatives to the intensity of inner passion that he wanted to show on stage. Meanwhile their emotionally frigid opponents (Pollux in *Disgrace* and Edmund in *King Lear*) entangle their victims in the coils of their own excess. Lear like Lurie is an embodiment of a society in transition and he displays an attachment to aristocratic values combined with a fear and distaste for unscrupulous, acquisitive bourgeois value. The tragic consciousness of late Renaissance derives from a nostalgic sense of loss which combines intellectual comprehension of the new rationalist position with a radical refusal to accept the world as man's only hope and only perspective. In *The Communist Manifesto,* Marx asserts that the "bourgeoisie has put an end to all feudal, idyllic relations and has left remaining no other nexus between man and man than naked self interest, callous cash payment. It has drowned the most heavenly ecstasies of religious fervour, of chivalrous enthusiasm, of philistine sentimentalism into the icy waters of egotistical calculation. It has resolved personal worth into exchange value."

In *Disgrace*, Coetzee engages with Lurie's amorous adventures with Soraya and his Thursday interludes with her in a Green Point flat which offers him the combination of sensuality and utilitarian order that his temperament requires. When Lurie confronts Soraya shopping with her sons, she ceases to be an essence of feminine desirability as the unpredictability of the quotidian breaks into their enclave. The novel follows the emotional spiral by which Lurie falls and denunciated in his craving after his female student, Melanie Issacs which recasts lust from a private entitlement to a matter of public legislation which results in a harassment of hearing. Lucy also submits to supra-historical forces beyond her control which portrays the theme of oppression of women and the various alterations patriarchy has undergone in the wake of global culture. Such attempts to draw a transitional map of male domination and female subjugation so as to arrive at a comprehensive estimate of changing situation and the extent to which the historically oppressed have been able to secure avenues of resistance and gain emancipation necessarily involve the recognition of things that remains unchanged.

3. BRAVELY FOUGHT THE QUEEN:

Ngugi wa Thiong'o in *A Grain of Wheat* tells the story of various lives in Thabai, a Kenyan village before Uhuru or Independence. But Ngugi encapsulates that "the coming of black could never mean the end of white power" as "life is a constant reminder of what happened yesterday and the day before." The novel stresses the tragic difference between past dreams and present realities. The colonial mind have been structured by the habits and languages of their oppressors as the African mind has become a product of Western intentions and to decolonise, it has to find ways to regain its authentic mentality. We are reminded of Aime Cesaire's creative revisionism of Shakespeare's *The Tempest* where Caliban strives to regain his lost identity by proposing to change his name to 'X' as it is n indefinite variable that reflects an opposition against colonial subjugation and the desire to return to an identity that has not been understood. Homi Bhabha in *The Location of Culture* argues that it is not possible to formulate a colonised identity without considering the contamination of colonial identity. Although Caliban prefers to be called 'X' he cannot escape that X is determined as a sign of Western language and therefore a Western construct. For Frantz Fanon, the elaboration of ontology and an ethics by Third World countries must not repeat European model where the blighted racial-colonial epidermal histories and politics of black and white must be transcended for the benefit of everyone: "turn over a new leaf, put on a new skin."

In Mahesh Dattani's *Bravely Fought the Queen,* Jiten and Nitin embody the unchanging pattern of hegemony that men do enjoy. Both belong like their wives to the educated, English speaking urban elite class and we expect them to subscribe to the liberal assumption of women and the various relationships in their lives as reflecting this egalitarian bias where "there would be as many positions in the same age or sex groups as there are persons capable of fitting them" (Morton Fried). The play opens with Dolly getting prepared to attend a dinner invitation to the Kapoors (which she will later discover has been cancelled) when Lalitha comes in and proposes to discuss the masked ball, the event that will launch the model for the Re Va Tee ad campaign. The fact that a different item has been thrust upon Dolly's life is symptomatic of the manipulation the gendered self is made to suffer as patriarchy has vindicated itself by socialising them in social control, looking down upon women's knowledge as intuition having the least felicity of abstraction. Their opinions are not regarded as worthwhile to be given any consideration and the result is but a further sinking into the morass of futility. A failure to obey the cultural mandate and the cognitive scripts leads to unforgiving punitive measures as we discover that Alka's misdemeanour before her mother -in- law, Baa had her

evicted by Nitin and it took a considerable begging from Praful and Dolly to make her return back into the Trivedi household.

Dattani also uses myths which have myriad connotations in the context of the play. In Hindu pantheon, Revathi was the wife of Balaram and happened to be physiologically taller than her husband but Balaram tapped his plough on her head to shrink her to the normal height of women in the aeon. It is the shortening of stature, Mrs.Revathi Sharma is forced to undergo existentially as the misapplication is used to package a commodity that has come to symbolise sadomasochism and pornographic poses. The chief women characters in the play are endowed with vivid imagination and the pseudo sexual fantasy that they articulate presents them as starved of a felicitous conjugal life. Alka prefers to talk about Kanhaiya rather than her daughter, Daksha (who was born premature with a 'cord around her neck' as of the brutal assault and gruesome exhibition of the incontestable power of Jiten when Dolly was at her most vulnerable carrying Daksha) is an escape from the abusive and claustrophobic domestic life. The fact that Kanhaiya shares his name with the youthful dark deity of Hindu tradition is not coincidental. According to David C.Scott:

"The power of Radha's yearning produces a change in Krishna. Radha begins to stand out in Krishna's mind as someone who is desired in her unique. From the heroic lover for whom no woman is exceptional, Krishna becomes the romantic lover impelled towards a single irreplaceable mistress. This transformation from amorous dalliance into adoration brought about by the female is a celebration of the feminine spirit as Krishna discovers that he would not vanquish and demand but love and adore."

Alka and Dolly names the tryster as Kanhaiya and plays out the Radha Krishna saga issuing a strong indictment against the social norms that diagnose female sexuality and love as corroding and feminine imagination as bordering on the hysterical.

The play helps us to recognise the gender discrimination which operated within the complex framework of an ideology and elaborated symbolism around signs of femininity. Partha Chatterjee in *The Nationalist Resolution of the Women's Question* constructed a dichotomy revolving around 'ghar' (home) and 'bahir' (world) which could be transposed into a homologous dichotomy of outer and inner spheres of sovereignty. The denial of agency and subjectivity is part of a dialectical process where the material being of women is transformed into a disembodied sign. The 'new woman' marked only an incomplete freedom for women who were allowed to be educated and westernised but they could not jeopardise the domain of domesticity by fulfilling their aspirations in public. In the Indian context, the restricted bhadramahila was projected as the domestic incarnation of Lakshmi, the Hindu goddess of domestic prosperity. She embodies dharma as opposed to her antithesis Alakshmi which was obliquely associated with the figures of a bibi or a veshya whose positioning within the imagined geography of a nation posed crucial problems. Dolly and Alka oscillates between the two spheres and fascinates about transgressing the boundary through their tryst with Kanhaiya and through the motif of music as they harbour a resistant will like Naina Devi who pursued semi classical Hindustani music or 'thumri' in the face of patriarchal opposition that would brand her as 'tawaif.'

Another important determinant in the nationalist construction of femininity is sexuality or rather the lack of it. Patriarchy thrives on the denial of female sexuality through the valorisation of the desexualised Mother figure. When Gandhiji prioritised naritva over purusatva, he emphasised the traditional Indian belief in the primacy of maternity over conjugality in feminine identity. Guilt, shame has been the attributes of the docile female subject and experiencing such emotions is tantamount to diminution of the exalted image of men. When Dolly articulates her personal narratives and Jiten is faced with the spectre of mutilation his violence has wrought (Daksha being born physically challenge), he flees the scene and in a bizarre act runs his car over the hapless beggar woman who used to sneak into their compound in search of shelter. Dolly marks a paradigmatic shift from the cultural representation of women and her heroic stance is symptomatic of a newfound moral strength that women across the globe are reclaiming through articulation or speaking out their personal narratives. The garrulous woman is frequently imagined as synonymous with the sexually available woman and her open mouth is the signifier for invited entrance elsewhere. Hence the diction that associates silent with 'chaste' and stigmatises woman's public speech as behaviour fraught with cultural signs. In Homer's *The Odyssey*, the Sirens are depicted as formidable adversaries whose song enraptures men and lead them to their inevitable death. Monique Wittig in *Les Guerrilleres* seizes upon the Sirens and appropriates them as powerful images of female identity. Most of the adversaries Odysseus encounters during his trials are women and the threat they pose stems predominantly from their open mouth as power and voice are considered as sinister when they belong to a female. With their mouths, the site of threatening female voice erupts as they attack existing conventions and brings death to patriarchal dominance. This reflects the obsessive energy invested in exerting control over the unruly women. Dolly and Alka fights back but there is no suggestion that they will gain empowerment as in a patriarchal setup, it is not a geographical colony that the woman dwells in but she is emotionally and socially colonised. The play ends on a poignant note which seems to echo Urdu poet Banu Tahara's couplet:

"A bird invited me to fly with it
How could I convince the bird?
That I have no wings."

On the other side of the spectrum, we have something like the 'Dasi episode' in Raja Rao's *Kanthapura* which hinges upon the narrated conflict between the shopkeeper of Kanthapura and the phantasmagoric Muslim character Rahman Khan. It undermines the Gandhian ideology and reveals its communal underbelly. Rahman Khan is thus sentenced to six months imprisonment, a symbolic incarceration which underlines the anxiety with regard to Muslims. Dasi is a pawn in the conflict since the charge laid against Rahman Khan was that he tried to murder Subba Chetty as he had stolen his mistress. The colonial regime had embarked upon a process of codification backed by a seemingly rigorous and empirical scholarship which determined that identity in India was crystallised on the poles of two essential units – that is religious community and caste. The womanhood which signified an authentic national tradition in the discourse was associated with a reformulated Hinduism which retained the principle of communal difference which was challenged by the colonial state and the minorities. In naming the woman as Dasi, Raja Rao perpetuates the process of disembodiment of women in Indian political discourse.

In order to draw a line to intertextual feminist implications in the texts that I have discussed, we find analogy with the complex social problems which shows the ganglion of the deadly contagion of the society and could be explained through the concept of cultural mobility described by Stephen Greenblatt as the process by which "the ritual actions of people rooted in a specific place, time and society is detached from these roots and set in motion to reach other places, different times."

I will now move forward in my discussion of an existential gap between black and white in *Disgrace* and the extremity of its social laws including the infamous Immorality Act which implies the wish to construct a racial division determined to the vertiginous point of ontological difference. Lucy's ordeal in this novel can be seen as violent entry through flesh, of newness that alters beyond the borders of anatomy and time. The source of the rapist's action is the intertext of racial discourse that has shaped the history of South African society. Lucy undergoes a sexual violation as she is a white woman and accordingly complicit in the colonial oppression of black people. Their response to her is determined by their location in a culture in which difference among people is constructed by the discourse of race.

In this novel, the audiences are carried away into a world in which they experience chronotopic displacement and the reversal of the spectator's gaze and the collapse of our common sense belief in the reality of the quotidian world where we try to make sense of the nonsensical cycle of violence portrayed through the civil war and the ransacking of Lurie's Cape Town home and campus office. Veena Das and Arthur Klienman in *Violence and Subjectivity* describe how in the context of violence in which everyday trust is built seem to disappear revealing the ordinary as uncanny. Lurie and Lucy's sense of the coordinates of their world shifting, of the everyday becoming precarious that takes them beyond their usual conception of the world around them is negatively embodied in the destruction of the family home. The texture of everyday objects, the structure of neighbourhood are totally defamiliarised by the incursions of violence where the home which has been the site of protection becomes the negative space that defines the self as other. Private and public history becomes traumatically bound as the interstitial points of their domain exceed and rupture their connections.

Coetzee like the myriad minded poet Rabindranath Tagore whom Bertrand Russell considered "worthy of the highest honour" was a believer in a dialogic world in which nations should not be parochial and centripetal or guided by self-aggrandisement but poised towards a politically enlightened community of nations through the espousal of a centrifugal outlook, multilateral imagination and reciprocal recognition. Tagore was full of contempt for the West as it is immersed in political expediency, moral cannibalism and commercialism yet he never gave up hope for a possible union of the two hemispheres where the two would meet as equal partners in a creative engagement. Tagore like Baudrillard claimed that the chasm between the West and the colonised people was created by the West's narcissism and unwarranted contempt as it aestheticised and reinterpreted the other in its own model and thus precluded the radical interrogations these different implied for it as Europe remains the sovereign, theoretical subject of all histories. For Tagore "the blindness of contempt is more hopeless than the blindness of ignorance; for contempt kills the light that ignorance merely leaves unignited." Tagore urged the West to overcome its ignoble triumphalism, intentional ignorance and forcible parasitism and seek to understand the East in a true spirit of creativity.

4. CONCLUSION:

The author of a treatise on the New World as Stephen Greenblatt tells was a colonial explorer who had stood on some 'faraway beach' and encountered the other but could only record the preconceptions he had brought with him. According to Gayatri Chakravarti Spivak and Zhang Longxi, information is retrieved when our communication with the other is unmediated by the powerful presuppositions we bring into the encounter. Carolyn Porter expostulates that the plenitude of alien voices which power amalgamates could be heard if we listen to them. For that lack of action should be counteracted with proper cognition and the process of socialisation should be carried on in such a way that a man respects man, not a physiological trait of man. The fetishising strategy of the West allows them to transform historical dissimilarities into metaphysical difference. The ideological function of this mechanism is to dehistoricise the conquered world. Dinesen and Abdul Jan Mohammed notes that if African natives are collapsed into African animals and mystified into magical essence of the realm, then there cannot be any meeting ground between the

historical creatures of Europe and the metaphysical alterity of the Ariels and Calibans and the process of civilising the natives would continue indefinitely. The discourse on the other world presented with its confrontational and hostile elements should be counteracted and softened into something that will lead to a 'modus vivendi' between the two worlds.

The nation should stand for horizontal comradeship but in conceiving its overarching ideology it places the dominant group at the centre. In *The Pitfalls of National Consciousness,* Frantz Fanon states that "national consciousness instead of being the embracing crystallisation of the innermost hopes of the people has become a shallow travesty in which nation is passed over for the race and the tribe is preferred to the state." The power structure in South Africa before and after the apartheid has not changed. Fanon further goes on to suggest that anti-colonial nationalism will replicate the chauvinism of colonial authority and betray the revolutionary energies of the people in the hands of native bourgeoisie. The transfer of power as Antonio Gramsci elucidates in *A Great and Terrible World: The pre-prison Letters 1908-1926* is a moment of opportunity which are to be found in the confiscation of power by the bourgeoisie and bureaucracy.

Nationalism breeds exclusivism through the Hegelian dichotomous logic of self's fundamental hostility towards the other, every nation is narcissistic and considers the presence of another a threat to itself. The limitation reduces nationalism to a monolithic ideology inadequate for human beings who are given to inherent multiplicity and seeming contraries that needs to be synthesised through a process of soulful negotiation to create the wholesome person. Coetzee vents his crusade of disdain against the society and implies that the lacuna of modernity is that it presupposes fragmentation and where fragmentation resides, conflicts cannot be far behind. *Disgrace* is a reminder that nationalism is something that is imaginary and human being should grow their insights and readjust their imagination so that the fellowship of the species does not stop at a specific geographical locale by extending the horizon of the mind's eye and by eluding the mellifluousness of the ontology of love and by being inclusive and encyclopaedic. When we spurn these segregational tendencies for integrational ones, we realise that we have risen above the dichotomous reasoning of self and other and from the thorny hedges of national chauvinism and we become part of one world through a recurrent dialogic process which is demonstrated in Lurie's wish for an unsung, unheralded conclusion which is an ending without a return and of a death without echoes. We can conclude that Lurie has taken a moment in time to its deepest physical level beyond the level of elementary particles and thus he has ceased his restless energy and has located eternity or Atman, a place where time does not exist and yet the place which gives existence to time as Bev Shaw shunts Laurie off the streetcar named desire by handing him a contraceptive symbolically endorsing white sterility in South Africa.

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